

IFARreports

Volume 9, Number 2
February 1988

Formerly the Stolen Art Alert and Art Research News



Munch's Vampire, stolen.

IFAR reports
incorporating *Stolen Art Alert*

Volume 9, Number 2
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New Source for Documenting 19th Century American Paintings

Paintings conservator Alexander Katlan's *American Artists' Materials Suppliers Directory, Nineteenth Century* (Noyes Press, Parkridge, N.J., pp 460, list \$64) is a recently published guide which is proving useful for authenticating and dating 19th century American paintings. Covering the years 1810-1900, the text is a compendium of several thousand names and addresses of New York City artists' suppliers firms and colormen (those involved in the mixing and preparing of artists' paints), the dates they were in business and over one-hundred photographs of their trademark stencils and labels. In addition, Katlan has also republished Norman E. Muller's 1973 article, *Boston Artist Material Suppliers* (1823-1887), which identifies 50 more 19th century supplier firms from Boston.

The author spent five years gathering information for this book, finding his source material in the early city and business directories, in unpublished manuscripts and papers, in private archives, and through the examination of paintings and conservation records in twenty-six museums from Washington, D.C. to Albany, N.Y. Katlan discusses some of the more important firms in detail, in particular, Edward Dechaux & Co., whose stencil mark is the most frequently seen from this period, and Goupil & Co., which sold artists' supplies as well as prints and paintings and was the forerunner of M. Knoedler & Co., art dealers.

Nancy Little, the librarian at M. Knoedler & Co., who made the gallery's extensive archives available to Katlan, stated in her Foreword to the book that both she and the author "felt a sense of urgency of making more material available before such archives disappear altogether." As a conservator, the author expressed his concern that the artist supplier information is being lost as 19th century American paintings are "conserved, restored or re-lined causing obliteration of the stencil mark information." As to the

directory's general usefulness, Professor William B. Gerdtz, of the Graduate Center of City University and a prolific author on nineteenth-century American paintings, stated to IFAR that he has used the book since its late 1987 publication and he considers it a "basic source where nine out of ten problems can be solved."

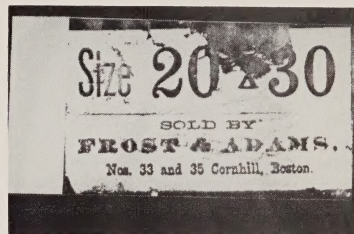
In two separate instances within the last few years, the presence of a stencil mark or label enabled IFAR's Authentication Service to provide a definitive date for two paintings attributed to Bierstadt. One, purportedly a preparatory study for the large signed oil, *Yosemite Valley* (c. 1863) that is in the Pioneer Museum and Haggin Galleries, Stockton, California, had an old Frost & Adams label with the address "37 Cornhill, Boston." This label identified the canvas as one that was made sometime between 1881-1919, when the firm was located at the Cornhill address, thus precluding it being a preliminary sketch for the 1863 original.

In a second case, IFAR examined a work that was identical in composition to Bierstadt's *Approaching Storm* (1854) which is in the Arnot Art Museum in Elmira, New York. A conservator's examination indicated that the replica most likely was a work from the mid-nineteenth century, although not by Bierstadt's hand. A Goupil & Co. stencil (successors to Goupil, Vibert & Co.) with their "366 Broadway" address, established the date of the canvas as being between 1854-58 when the firm was located there, confirming the conservator's opinion. For both examinations, Katlan was able to provide IFAR information on Goupil & Co. and Frost & Adams prior to the publication of his book.

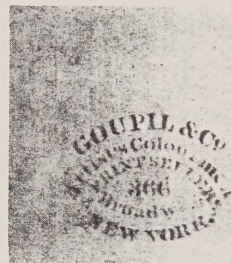
Now that Katlan's book has appeared, it should be an indispensable tool for scholars, dealers, and collectors in researching the origin and date of many American nineteenth century canvases. The author is hopeful that

his book will encourage others to research artists' supply firms in other cities such as Philadelphia and Baltimore. He stated to IFAR that this information can be gathered anywhere using the same methods he used for his New York directory.

Virgilia Heimsath Pancoast



A Frost & Adams label from 1869-80 when the firm was located at nos. 33 and 35 Cornhill, Boston.



A Goupil & Co. stencil mark from 1854-58 when the firm was located at 366 Broadway, New York.

The Sword Swiper

The theft of a well-known California collection of Japanese swords has finally been solved, thanks to the Los Angeles Police Department's traditional approach to police investigation. Undercover work, interviews with witnesses and an old fashioned search warrant led Detective William Martin and his squad to Ronald Curland and Ronald Bates, alleged partners in crime.

The two men have been arrested in connection with the December 1981 theft of Willis Hawley's priceless collection of Japanese swords dating from the fourteenth to the nineteenth century. So valuable, it was not even insured, Hawley's collection was renowned throughout Los Angeles' tightly knit community of sword collectors. As an officer in the Los Angeles Japanese Sword Club, the elderly Hawley avidly sought to publicize his rarities which were reproduced in several scholarly texts.

Curland's name was first linked to Hawley's in November 1980 after an earlier theft when twenty-two of the collector's swords were stolen. When the thief attempted to sell them several weeks later to an antique dealer in Culver City, the swords were immediately recognized as belonging to Hawley. Curland, who lived near Hawley in Hollywood, was identified. Arrested, he confessed and was convicted. All of the twenty-two stolen swords were recovered, and Curland spent at least two years in prison.

Before his trial, however, while he was free on bail, another burglary of Hawley's home took place. In December 1981, the entire collection of one hundred and fifty-four swords was stolen. Although detectives wasted no time in questioning their prime suspect, Curland, they could not come up with any evidence. Police searched his house, but found no clues.

Last year, detectives finally got a break in the case. An anonymous caller notified Hawley's granddaughter (who is the executor of her grandfather's estate since his

death in 1987) to inform her that he was in possession of two of the swords. The man hinted that he might know where the rest of the collection was located for a price. The LAPD then went undercover and discovered that the caller was a dealer in Japanese swords. When questioned, the dealer disclosed that he had bought the swords from a man named Bates—Curland's cellmate back in 1981.

Bates could not have been the thief since he was in prison at the time of the burglary, but once he and Curland were released, Bates is believed to have acted as the front man in the team. When Bates negotiated to sell the swords for prices that Curland believed were too low, however, Curland decided to join in on the dealings to make certain that Bates would demand higher prices. The police were then able to trace the swords back to Curland after questioning witnesses. Although they searched the home of Curland's mother, as well as that of Bates, police were still unable to find the missing collection. They did find information that led to the discovery of an additional sword, however.

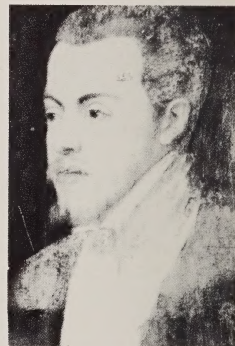
In February, police succeeded in retrieving four of the swords from dealers whom Bates and Curland had approached. As the largest burglary of Japanese swords in U.S. history (a robbery in New York City was bigger), the case is by no means closed. One sword, valued at \$50,000 in 1981, is believed to have been spirited away to Japan via Texas. Made for the royal Japanese prince, Masamichi Takatsukasa, in 1848, the sword is entitled *Nao Tani*. It stands as testament to the high quality and value of Hawley's collection, a collection that unfortunately no longer exists in all its splendor.

Elizabeth Hayt-Atkins

Interpol's Most Wanted List

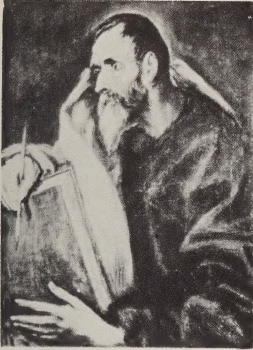


1. Camille-Jean Baptiste Corot (French, 1796-1865). Landscape. Oil on canvas. 61.0 x 76.0 cm. *88.43. Faversham, England. 23 Jun. '87. (IFARreports, Feb. '88, vol. 9, no. 2, p. , no. 139).



2. Tiziano Vecello, called Titian (Italian, c. 1490-1575). Philip II. Oil on panel. 58.0 x 40.5 cm. Inv. no. 46995-05. *87.315.2. Rosario, Argentina. 24 Mar. '87. (IFARreports, Dec. '87, vol. 8, no. 10, p. 14, no. 880).

Recoveries



3. Dominikos Theotocopoulos, called El Greco (Spanish, 1541-1614). Evangelist. Oil on canvas. 70.0 x 53.0 cm. Initials D.T. above the left shoulder, written in Greek letters. Inv. no. 45877-05. *87.315.3. Rosario, Argentina. 24 Mar. '87. (IFARreports, Dec. '87, vol. 8, no. 10, p. 15, no. 888).



4. Francisco Jose de Goya (Spanish, 1746-1828). Bandits Murdering Men and Women. Oil on wood. 30.0 x 21.0 cm. Inv. no. 45876-07. *87.315.6. Rosario, Argentina. 24 Mar. '87. (IFARreports, Dec. '87, vol. 8, no. 10, p. 16, no. 889).



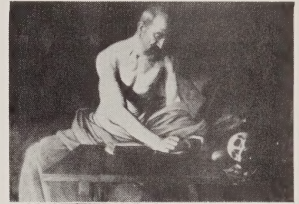
5. Paolo Caliari, called Veronese, Attr. to (Italian, 1528-88). Portrait of a Man with Fur-lined Coat. Oil on wood. 63.0 x 53.0 cm. Initials P.C. under the left ear. Inv. no. 45880-05. *87.315.5. Rosario, Argentina. 24 Mar. '87. (IFARreports, Dec. '87, vol. 8, no. 10, p. 14, no. 878).



6. Jean-Francois Raffaelli (Italian, 1850-1924). On the Terrace. Oil on panel. 15.5 x 10.5 cm. *87.242.13. Kerkrade, The Netherlands. 9 Aug. '87. (IFARreports, Oct. '87, vol. 8, no. 8, p. 12, no. 709). Recovered.

Paintings, Pastels, Mixed Media Works, Watercolors

1. CARAVAGGIO, Michelangelo Merisi da (Italian, 1573-1610). St. Jerome. Oil on canvas. 117.0 x 157.0 cm. (IFARreports, Jul. '85, vol. 6, no. 5, p. 13, no. 749, *85.351).



CARAVAGGIO, St. Jerome.

2. RAFFAELLI, Jean-François. (Italian, 1850-1924). On the Terrace. Oil on panel. 15.5 x 10.5 cm. (IFARreports, Oct. '87, vol. 8, no. 8, p. 12, no. 709, *87.242.13).

3. RIBERA, Jose (Spanish, 1599-1656). El Expolio. Oil on canvas. 230.0 x 175.0 cm. (IFARreports, Nov. '87, vol. 8, no. 9, p. 12, no. 814, *87.286.).

Prints, Drawings

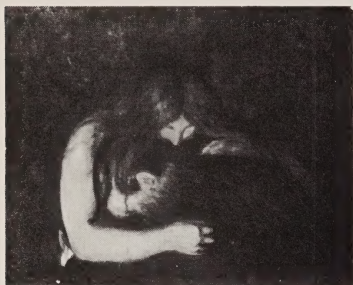
4. KHNOPFF, Fernand (Belgian, 1858-1921). Portrait of a Woman. Crayon on waxed cloth. 15.0 x 12.5 cm. (IFARreports, Dec. '87, vol. 8, no. 10, p. 16, no. 893, *87.329).

Sculpture

5. ELCAREATA, Bernardo, Pupil of (Spanish, 17th Century). Immaculate Conception. Polychrome on wood. Ht. Approx. 100.0 cm. (IFARreports, Jul./Aug. '84, vol. 5, no. 6, p. 18, no. 1253, *84.251.2).

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol



Two Million Dollar Munch Stolen

Oslo, Norway

Edvard Munch's *Vampire* was stolen on Tuesday, February 23, 1988 from the Munch Museum in Oslo, Norway. The painting was taken in what appears to have been a professional burglary. Executed in 1893, and measuring 77.0 x 98.0 cm., the work has the inventory number "292" on the back.

Owner Sought

Interpol has reported to IFAR that six unidentified paintings were found on February 21, 1987. They are all oil paintings, stretched on wooden supports, and measuring 35.0 x 45.0 cm. Depicting the Holy Sacraments, the paintings are of the Neapolitan School and date from circa 1700.



1. Ordination.



2. Baptism.



3. Extreme Unction.



4. Confession.



5. Holy Communion.



6. Confirmation.

Stolen and Recovered

Kefallinia, Greece and London, England

Four out of forty-nine 17th century icons stolen from two Greek churches on the remote island of Kefallinia were recovered at Sotheby's in London in February. The four icons were painted by Theodoros Poulakis and had been part of walls that were ripped out of the churches, leaving the interior virtually in ruins. The value of the theft was 2.2 million pounds.

Tina Maduvalos, a twenty-four year old American married to a Greek citizen, was arrested in London by the Serious Crimes Squad of Scotland Yard. An Interpol communiqué states that only a "native" could have been aware of the location and value of the icons. According to the Sunday Telegraph of February 14, Maduvalos was arrested in connection with the crime.

Missing

O'Hare Airport, Chicago

Montague Dawson's painting, *Wolf's Light Near Lands End* (33.7 x 20.0 cm.), has been reported missing. It was last seen at the O'Hare Airport in Chicago, Illinois.



Colnaghi Theft Update

An illustration of Esias van de Velde's *Elegant Figures on a Terrace* (no. 19) was not available for publication in the January issue of *IFARreports*, IFAR has just received a photograph which is reproduced here.



Stolen Miniatures

San Gimignano, Italy

Interpol reports that twenty-seven pages from a Book of Anthems, with miniatures painted by the fourteenth century artist Lippo di Vanni, were stolen from a museum in San Gimignano, Italy. Each page has a letter decorated with floral motifs and a biblical or sacred figure. Each letter is the first letter of a Latin phrase and the rest of each page bears staves and inscriptions in Latin. The theft is #88.87.1-27, nos. 185-211, in this issue.

Be on the Lookout

Interpol has notified IFAR that the following paintings being offered for sale are either fakes or are stolen:

1. ROUAULT, Georges. *Baignade*, 65.0 x 96.0 cm.
2. MATISSE, Henri. *Poterie et Fruits*, 51.0 x 61.5 cm.
3. MATISSE, Henri. *Vaisselle sur une Table*, 97.0 x 82.0 cm.
4. PICASSO, Pablo. *La Famille des Saltimbanques*, 51.2 x 61.2 cm.
5. PICASSO, Pablo. *Garçon au Chien*, 57.0 x 41.0 cm.



Correction

Hans Hoffman's painting, *Blue Form* (no. 864), was misprinted in the December 1987 issue of *IFARreports* (vol. 8, no. 10, p. 13). Here, it is reproduced correctly. Its measurements are 24.8 x 15.2 cm.



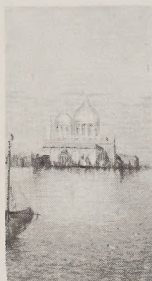
Addendum

The January issue of *IFARreports* listed George Grosz's painting, *New York Street Scene*, as missing (p. 6). IFAR is publishing additional information about the work. It measures 57.2 x 40.6 cm. and is a watercolor on paper. The picture had been given to The Metropolitan Museum of Art subject to a life interest by its donors but was reported missing from their home in 1980.

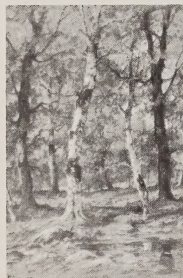
Fine Arts



116



117



118



119

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

116 BARCHUS, Elizabeth Rosanne (1857-1959). *Multnomah Falls, Columbia River Highway, Oregon*, c. 1898. Oil on board. 26.7 x 13.3 cm. Signed in lower right: "Barchus." *88.54.1. Philadelphia, PA. Dec. 15 '87.

117 HAMILTON-BLACKWOOD, Sidney. *View of St. Marks, Venice*, c. 1913. Oil on cardboard. 34.3 x 21.6 cm. Signed in lower right: "S.H.B." *88.54.2. Philadelphia, PA. Dec. 15 '87.

118 LINFORD, Charles (1846-97). *Silver Birches*. Oil on board. 43.2 x 30.5 cm. Signed in lower left: "C. Linford." *88.54.3. Philadelphia, PA. Dec. 15 '87.

119 MORAN, Thomas (1829-1901). *Squally Day at Newport*. Oil on canvas. 76.2 x 127.0 cm. Signed and dated lower left. Restoration on right side from the rocks to the shore, where a three inch strip has been cleaned, and on the left side, at the top of the sea to the surf line a repair has been made in the shape of a cross. *88.48. Washington, D.C. Feb. 16 '88. *Reward. Recovered.*

120 SULLY, Thomas (1783-1872). *Portrait of a Lady*, 1823. Oil on canvas. 121.0 x 89.0 cm. *88.68. Warren, PA. Nov. 6 '87.

American, 20th Century

121 ONDERDONK, Julian (1882-1922). *Winter scene*. Oil on canvas. 35.6 x 51.0 cm. Signed in lower left: Julian Onderdonk. *88.64. Stolen in transit between New York and Texas. Jan. 20 '88.

Austrian, 20th Century

122 LARSEN, Oskar (b. 1882). *Reclining Nude*, c. 1900. Mixed media on cardboard. 65.0 x 50.0 cm. *88.57.2. Franzen, Austria. Nov. 28 '87.



120



122



123

Canadian, 19th Century

123 KRIEGHOFF, Cornelius (1815-72). *Horse-drawn Sleigh*, 1860. Oil on canvas. 33.2 x 45.8 cm. Signed in lower left: "C. Krieghoff/Quebec 60." Oval. *88.72. Montreal, Canada. Oct. 15 '87.

Canadian, 20th Century

124 LEDUC, Ozias (1864-1955). *Still Life with Jug and Pansies*. Oil on canvas. Approx. 25.0 x 31.0 cm. *88.74. Montreal, Canada. Apr. 26 '86.



124



125



126



127

Dutch, 17th Century

125 UNKNOWN. *Lot and His Daughters*. Oil on canvas. 70.0 x 50.0 cm. *88.57.1. Franzen, Austria. Nov. 28 '87.

Dutch, 20th Century

126 DAM VAN ISSELT, L. Van. *Self-Portrait in studio*, c. 1930-50. Oil on canvas. 55.0 x 74.0 cm. Signed in lower right: "L.v. Dam v. Isselt." *88.47. Naarden, Holland. Dec. 25 '85. *Reward*.

English, 18th Century

127 RICHARDS, John Inigo (d. 1810). *A View of Westminster Abbey from St. James's Park*. Oil on canvas. 64.8 x 55.9 cm. *88.53.1. London, England. Mar. '87.

English, 19th Century

128 GIBSON, William Alfred. *Katwijk*. Oil on canvas. 63.0 x 76.2 cm. Signed in lower left and titled in lower right. *88.61.5. Ramsgate, England. Dec. '87.

129 GIBSON, William Alfred. *Volendam—The Quay Side*. Oil on canvas. 50.8 x 70.0 cm. Signed in lower left. *88.61.4. Ramsgate, England. Dec. '87.

130 GLENDENING, Alfred Augustus Sr. *Shepperton on Thames*. Oil on canvas. 30.5 x 48.0 cm. Signed in lower right: A.A. Glendening. *88.61.2. Ramsgate, England. Dec. '87.

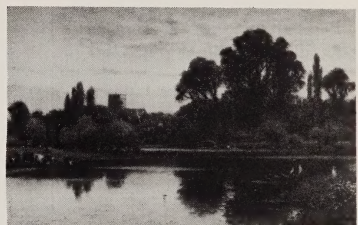
131 GLENDENING, Alfred Augustus Sr. *Weybridge on Thames*. Oil. 30.5 x 48.0 cm. Signed in lower left: A.A. Glendening. *88.61.1. Ramsgate, England. Dec. '87.



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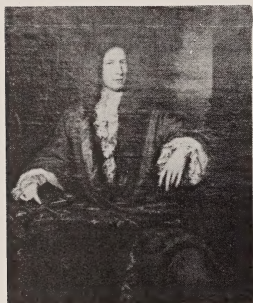
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136



137

132 WALTERS, George Stanfield (1838-1924). *Dutch River Estuary*. Oil on canvas. 35.6 x 53.4 cm. Signed in lower left. *88.61.3. Ramsgate, England. Dec. '87.

English, 20th Century

133 BARROW, Julian. *Open Golf Championship at Sandwich*. Oil on canvas. 30.9 x 45.8 cm. 88.61.6. Ramsgate, England. Dec. '87.

134 HOCKNEY, David (b. 1937). *Celia*, Dec. 1985. Oil on canvas. 31.7 x 24.1 cm. Cover for French Vogue, 1985. *88.82. CA. Jan. '88.

European, 18th Century

135 MUSCHER. *Portrait of a Man*. Oil on canvas. 61.0 x 53.3 cm. *88.55.3. Cottisford, England. Dec. 13 '87.

Flemish, 17th Century

136 MOMPER, Joos de (1564-1635). *Outdoor Religious Scene*. Oil on cardboard. 9.0 x 7.0 cm. Oval. *88.69. Milan, Italy. Apr. 21 '87.

Flemish, 18th Century

137 OMMEGANCK, Balthasar Paul (1755-1826). *Thunderstorm*, 1820-30. Oil on canvas. *88.55.2. Cottisford, England. Dec. 13 '87.

French, 18th Century

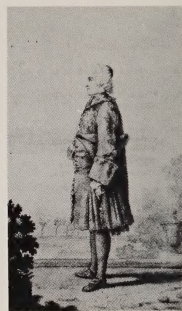
138 CARMONTELLE, Louis Carrogès (1717-1806). *Portrait of Cardinal Francois Armand Auguste de Rohan Soubise Ventadour*. Watercolor. 26.0 x 15.0 cm. Signed: "Louis Carrogis". *88.86. Rohan-Strasbourg, France. Jul. '86.

French, 19th Century

139 COROT, Jean-Baptiste Camille (1796-1875). *Landscape*. Oil on canvas. 61.0 x 76.0 cm. *88.43.2. Faversham, England. Jun. 23 '87.

140 DUPRÉ, Julien (1851-1910). *Landscape*. Oil on canvas. 20.0 x 37.0 cm. *88.43.3. Faversham, England. Jun. 23 '87.

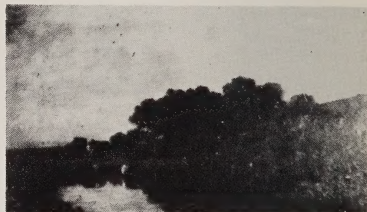
141 RENOUE, Emile (1845-94). *Landscape*. Oil on canvas. 20.0 x 30.0 cm. *88.43.1. Faversham, England. Jun. 23 '87.



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141

Antiquities



142

French, 20th Century

142 ROUSSEL, Ker-Xavier (1867-1944). *Landscape*. Pastel. 32.0 x 48.0 cm. Signed in lower right. *88.51. Stolen in transit between Germany and U.S. via Switzerland. Sep. 10 '87.

German, 14th-15th Century

143 *Wing of an Altarpiece*. Oil on panel. 158.0 x 83.0 cm. Top recto: The Virgin in a Rose Bower and Child with five Female Saints. Bottom recto: St. Ursula. Verso: The Agony in the Garden. *88.59.1. Oberwesel, Germany. May '87.

144 *Wing of an Altarpiece*. Oil on panel. 158.0 x 83.0 cm. Top recto: The Virgin and St. Anne with Jesus and Saints. Bottom recto: Martyrdom of St. Mauritius. Verso: The Virgin of the Seven Sorrows. *88.59.2. Oberwesel, Germany. May '87.

German, 19th Century

145 FRIEDRICH, Caspar David (1774-1840). *Cemetery in the Snow*, 1826. Oil on canvas. 31.0 x 25.3 cm. *88.63. Leipzig, East Germany. Feb. 3 '88.

Italian, 16th Century

146 BASSANO, School of, Attr. to. *God the Father with Angels*. Oil on canvas. 17.0 x 13.0 cm. Probably part of a larger painting. Cut from its frame. *88.79. Venice, Italy. 1986.

Italian, 17th Century

147 ROSA, Francesco de (1607-54). *The Martyrdom of St. Lawrence*. Oil on canvas. 120.0 x 200.0 cm. *88.80.1. Lizzanello, Italy. Nov. 5 '85.

148 UNKNOWN. *Mythological Scene with Cupid*. Oil. 102.0 x 81.0 cm. *88.75.4. Castelraimondo, Italy. Dec. 1 '81.



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155

149 UNKNOWN. *Saint John the Baptist*, 1600. Oil on canvas. 76.0 x 100.0 cm. *88.78. Morbegno, Italy. Sep. 7 '87.

150 UNKNOWN. *Virgin and Child*. Oil. *88.75.2. Castelraimondo, Italy. Dec. 1 '81.

151 UNKNOWN. *Women Bathing*. Oil. 103.0 x 115.0 cm. *88.75.3. Castelraimondo, Italy. Dec. 1 '81.

Italian, 18th Century

152 TISO, Oronzo (1726-1800). *The Assumption of the Virgin*. Oil on canvas. 120.0 x 80.0 cm. *88.80.2. Lizzanello, Italy. Nov. 5 '85.

153 TISO, Oronzo (1726-1800). *Our Lady of the Sorrows*. Oil on canvas. 120.0 x 80.0 cm. *88.80.5. Lizzanello, Italy. Nov. 5 '85.

154 TISO, Oronzo (1726-1800). *The Virgin with souls in Purgatory*. Oil on canvas. 120.0 x 80.0 cm. *88. 80.4. Lizzanello, Italy. Nov. 5 '85.

155 TISO, Oronzo (1726-1800). *Virgin with the Baby Jesus and St. John as a child*. Oil on canvas. 120.0 x 80.0 cm. *88.80.3. Lizzanello, Italy. Nov. 5 '85.

156 UNKNOWN. *Women Gathered*. Oil on canvas. 110.0 x 86.0 cm. *88.75.1. Castelraimondo, Italy. Dec. 1 '81.

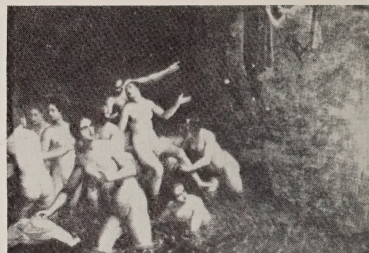
Italian, 20th Century

157 MODIGLIANI, Amedeo (1884-1920). *Portrait of a Man*, 1917. Oil on canvas. 83.0 x 45.5 c. Signed in lower right. *88.70. Milan, Italy. Feb. 9 '87.

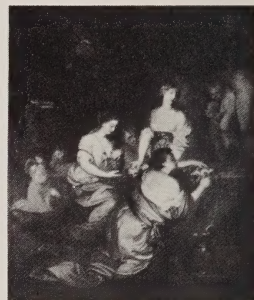
158 PIRANDELLO, Fausto (b. 1889). *Alley with figures*. Oil on canvas. 26.0 x 45.0 cm. Signed in lower left and inscribed: "Taormina 1893". *88.84. Sannicola, Italy. Apr. 16 '87.

Norwegian, 20th Century

159 MUNCH, Edvard (1863-1944). *The Vampire*. Oil on canvas. 77.0 x 98.0 cm. Registration no. on back: 292. *88.66. Oslo, Norway. Feb. 23 '88.



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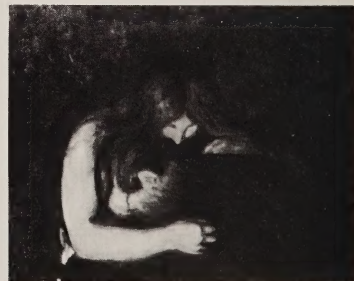
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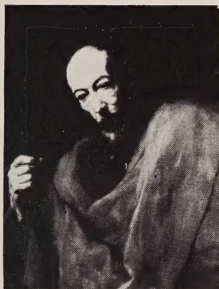
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158



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Spanish, 17th Century

160 RIBERA, Giuseppe (1588-1656). *Saint Simon*. Oil on canvas. 777 x 64.8 cm. *88.55.1. Cottisford, England. *Recovered*.

Spanish, 20th Century

161 PICASSO, Pablo Ruiz (1881-1973). *El Tonto*. Watercolor. 31.5 x 22.0 cm. Zervos, vol. X, no. VI, plate 482. *88.65. Zurich, Switzerland. Mar. 4 '88.

Swedish, 19th Century

162 BERGH, Edvard (1828-80). *Landscape*. Oil on canvas. Approx. 67.5 x 90.0 cm. *88.73.2. Stockholm, Sweden. *Recovered*.

163 LARSSON, Marcus (1825-64). *Droback i Oslofjorden*, 1850's. Oil on canvas. Approx. 30.0 x 46.0 cm. Signed: "ML". *88.73.1. Stockholm, Sweden. *Recovered*.

164 LARSSON, Marcus (1825-64). *Gustav Adolfs Torg*, 1851. Oil on canvas. Approx. 30.0 x 40.0 cm. *88.73.3. Stockholm. Sweden. *Recovered*.

Prints, Drawings

American, 20th Century

165 STEINBERG, Saul (b. 1914). *Looking Back*, 1949. 36.7 x 29.9 cm. Signed and dated in lower right: "ST. 1949". *88.71. East Hampton, NY. Aug. '86.

English, 20th Century

166 MOORE, Henry (1898-1987). *Two Seated Women II*, 1982. Gouache, charcoal and ink on paper. 30.0 x 23.0 cm. Signed in lower right: "Moore". *88.85. Toronto, Canada. Dec. 4 '85.

German, 15th Century

167 DÜRER, Albrecht (1471-1528). *The Sea Monster*, c. 1500. Engraving. 25.0 x 18.8 cm. *88.46. Palo Alto, CA. Feb.. '86. *Reward*.

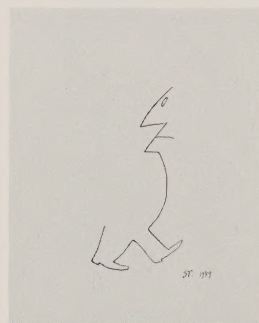
Sculpture

American, 20th Century

168 JUDSON, Sylvia Shaw. *The Dreamer*. Bronze. Ht. 71.1 cm. *88.52. Watch Hill Cove, RI. Dec. 13 '87. *Reward*.



164



165



166



167

Austrian, 17th Century

169 SCHWANTHALER, Thomas. *Candlebearing Angel*. Wood. Ht. 20.0 cm. *88.56.2. Kirchheim, Austria. Aug. 29 '87.

Austrian, 18th Century

170 FALKNER, Hans. *St. Urban*. Wood. Ht. 75.0 cm. *88.56.1. Patsch, Austria. Aug. 3 '87.



168



169



170



171



172

French, 19th Century

171 BONHEUR, Isidore (1827-1901). *Figure and Horse*. Bronze. Ht. 35.6 cm. Signed: "Isidore Bonheur". 88.62.4. Westerham, England. Nov. 12 '87.

172 MATH, Moreau. *Two Peasant Girls*. Bronze. Ht. 92.9 cm. Signed "Moreau Math". *88.62.1. Westerham, England. Nov. 12 '87.

173 MENE, Pierre Jules (1810-79). *Good Companions*, c. 1860. Bronze. Ht. 24.8 cm. Saddled mare with head lowered nudges a dog on the ground at its feet. Signed: "P.J. MENE". 88.62.2. Westerham, England. Nov. 12 '87.

174 VILLANIS, Emmanuelle. *Bust of Omphale*, c. 1890. Bronze. Ht. 23.5 cm. Young woman wears an off the shoulder dress with her hair tied back. Signed: "E. Villanis", with the Société de Bronze de Paris seal. 88.62.3. Westerham, England. Nov. 12 '87.

French, 20th Century

175 BOUSQUET, Lucy. *Alsatian*, c. 1900. Bronze. Ht. 17.8 cm. The dog is lying on the ground with his head raised on a green marble plinth. Signed: "L. Bousquet". 88.62.5. Westerham, England. Nov. 12 '87.

German, 15th Century

176 *Madonna and Child*. Stone copy of a wood original. Ht. 130.0 cm. Copy of an original dating from 1420. *88.60.1. Bad Kissingen, Germany. Aug. 11 '87.

German, 19th Century

177 UNKNOWN, Nazarene school. *St. Joseph*. Polychromed wood. Ht. 120.0 cm. *88.60.2. Bad Kissingen, Germany. Aug. 11 '87.

Indian, 11th-17th Century

178 BENGAL, School of. *Mahisasurmardini Durga Killing the Demon Mahisasur*. Black granite. 103.0 x 52.0 cm. *88.77.2. Tripura, India. Apr. 29 '87.

179 BENGAL, School of. *Vishnu*. Sandstone. 70.0 x 43.0 cm. Upper portion missing. *88.77.1. Tripura, India. Apr. 29 '87.

Ceramics, Pottery, Porcelain

180 MEISSEN. 18th century. Snuffbox, between 1730-40. Porcelain and gilded bronze. 5.0 x 9.0 x 6.5 cm. Decorated with a bust of Augustus III, King of Poland. *88.76. Hamburg, West Germany. Aug. 12 '87.

Furniture, Accessories

181 HALLIFAX, J. English, 18th century. Barometer, c. 1715. Walnut. Ht. 121.9 cm. Illustrated in the *Dictionary of English Furniture*, vol. 1, p. 31, fig. 14, and in *English Furniture from Charles II to George II* by R.W. Symonds, p. 255, fig. 213. *88.53.2. London, England. Mar. '87.

182 HOMER, Winslow (1836-1910). American, 19th century. Frame. Wood. 43.2 x 55.9 x 5.1. cm. Inscribed: "To Miss Hamilton With Compliments of Winslow Homer." Authenticated by Lloyd Goodrich. *88.50. New York, NY. Dec. '86.



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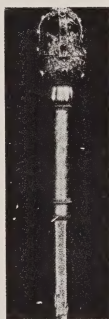
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Jewelry

183 CALDER, Alexander (1898-1976). American, 20th century. Spiral brooch, c. 1940's. Brass. W. 5.1 cm. Signed on clasp: "Calder". Brooch coils into a disk shape. *88.49. New York, NY. *Recovered*.

Liturgical Objects

184 Yugoslav. Staff of Saint Sava. Wood, silver, jewels and pearls. *88.57.3. Yugoslavia. Jun. 16 '88.

Miniatures

185 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D5, p. 149, The Baptism of Jesus Christ*. H for "Hodie in Jordane". Numbered with roman numerals placed in the center of the upper portion of the pages. *88.87.1. San Gimignano, Italy. 1987.

186 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 1 recto, Jesus Christ Blessing*. A for "Alleluia". Roman numerals placed in center of the upper portions of the pages. *88.87.2. San Gimignano, Italy. 1987.

187 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 105 verso, Jesus Christ Blessing*. I for "I am non dicam". Roman numerals placed in center of the upper portions of the pages. *88.87.8. San Gimignano, Italy. 1987.

188 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 121 recto, A Saint Holding a Book*. L for "Loquere". Roman numerals placed in center of the upper portions of the pages. *88.87.9. San Gimignano, Italy. 1987.

189 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 121 verso, Christ the King*. P for "Prepare corda vestra". Roman numerals placed in center of the upper portions of the pages. *88.87.10. San Gimignano, Italy. 1987.

190 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 146 recto, Jesus Christ Blessing*. S for "Sacerdos". Roman numerals placed in center of the upper portions of the pages. *88.87.11. San Gimignano, Italy. 1987.



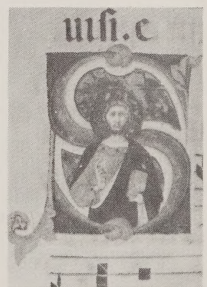
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191 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 169 verso, Jesus Christ Blessing*. I for "In principio". Roman numerals placed in center of the upper portions of the pages. *88.87.12. San Gimignano, Italy. 1987.

192 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 18 verso, Jesus Christ Blessing While Holding a Book in His Hand*. S for "Surrexit". Roman numerals placed in center of the upper portions of the pages. *88.87.4. San Gimignano, Italy. 1987.

193 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 185 recto, A Saint*. C for "Cum audisset". Roman numerals placed in center of the upper portions of the pages. *88.87.13. San Gimignano, Italy. 1987.

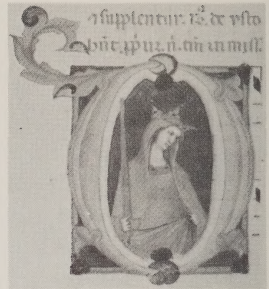
194 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 186, A Bald Man with his Hands Crossed on His Stomach*. S for "Si bona". Roman numerals placed in center of the upper portions of the pages. *88.87.7. San Gimignano, Italy. 1987.

195 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 219 verso, The Queen of Heaven with a Sword*. D for "Domine". Roman numerals placed in center of the upper portions of the pages. *88.87.14. San Gimignano, Italy. 1987.

196 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 247 recto, Jesus Christ Blessing*. V for "Vidi Dominum". Roman numerals placed in center of the upper portions of the pages. *88.87.15. San Gimignano, Italy. 1987.

197 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 3 verso, The Resurrection*. A for "Agnus Domini". Roman numerals placed in center of the upper portions of the pages. *88.87.3. San Gimignano, Italy. 1987.

198 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 66 verso, Prophet with a Scroll*. S for "Si oblitus fuero". Roman numerals placed in center of the upper portions of the pages. *88.87.5. San Gimignano, Italy. 1987.



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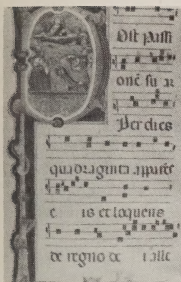
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199 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D6, p. 81 verso, The Ascension*. P for "Post Passionem". Roman numerals placed in center of the upper portions of the pages. *88.87.6. San Gimignano, Italy. 1987.

200 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 1 verso, Jesus Christ Blessing*. I for "In Principio". *88.87.16. San Gimignano, Italy. 1987.

201 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 101 recto, Jesus Christ Blessing*. L for "Locustus". *88.87.22. San Gimignano, Italy. 1987.

202 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 119 verso, A Saint Pointing His Finger*. I for "Isti sunt". *88.87.23. San Gimignano, Italy. 1987.

203 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 140 verso, St. Peter Praying*. I for "In die". *88.87.24. San Gimignano, Italy. 1987.

204 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 165 recto, Jesus Christ Praying*. I for "In monte oliveti". *88.87.25. San Gimignano, Italy. 1987.

205 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 17 verso, Jesus Christ Pointing with his Finger*. D for "Dixit Dominus". *88.87.17. San Gimignano, Italy. 1987.

206 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 178 recto, Jesus christ Blessing*. O for "Omnis". *88.87.26. San Gimignano, Italy. 1987.

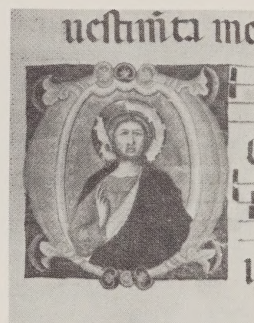
207 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 190 verso, Jesus Christ Blessing while Holding a Book*. S for "Sicut ovis". *88.87.27. San Gimignano, Italy. 1987.

208 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 30 verso, Jesus Christ Blessing*. L for "Locustus". *88.87.18. San Gimignano, Italy. 1987.

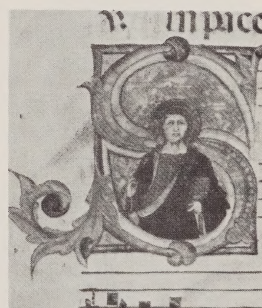
209 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 46 verso, A Prophet with a Scroll in his Left Hand*. E for "Ecce sum". *88.87.19. San Gimignano, Italy. 1987.



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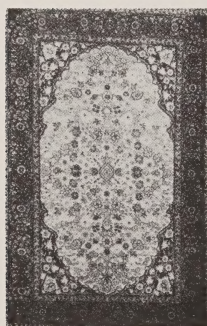
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210 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 66 recto, A Soldier in Armor. T for "Tolle arma tua".* *88.87.20. San Gimignano, Italy. 1987.

211 VANNI, Lippo (1344-75). Italian. *Book of Anthems LXVIII D7, p. 81 verso, A Young Man in a Pink Tunic and a Green Mantle. V for "Videntes".* *88.87.21. San Gimignano, Italy. 1987.

Silver

212 Irish, 19th century. Three piece coffee set. Silver. Approx. ht. 30.4 cm. Includes coffee pot, sugar and creamer. Spiral design. Made for, or given to, Archbishop Corrigan of N.Y.C. in the 1880's. Each piece is marked with the Archbishop's crest. *88.83. Wakefield, RI. Mar. 1 '88. *Reward.*

213 Scottish, 19th century. Egyptian style three-piece tea service, c. 1860. Silver. The pieces are chased over the entire surface in geometric lines. The cream pitcher, which is in smaller scale than the other pieces, is shaped like an amphora. The pot and sugar bowl are oval and almost equal in size. The finial on the teapot lid resembles an acorn. 88.45. New Brunswick, NJ. Dec. 14 '87.

214 SPRING, Hugh. English, 18th century. Two George I Teaboxes, 1721. Silver. 7.8 x 5.0 x 6.3 cm. *88.88. Mohnton, PA. *Recovered.*

Tapestries, Textiles

215 Turkish, 19th century. Prayer Carpet. Wool. 100.0 cm. x 65.0 cm. *88.58. Oberwart, Austria. Sep. 24 '87.



220

Etruscan

216 Statuette, 3rd-2nd century, B.C. Bronze. Ht. 23.5 cm. The statuette is included in the catalogue "Testimonianzi d'arte etrusca in collezioni private ticinesi", 1986, Banco della Svizzera Italiana, p. 30. *88.44. Lugano, Switzerland. May 27 '87.

Greek

217 Aphrodite Necklace, 4th-3rd century, B.C. Gold. Finely sculpted gold plaque set in twisted wire setting with garnets and emeralds, mounted on three strands of baroque pearls with a gold clasp and emerald spacers. *88.81.15. New York, NY. Dec. 11 '87.

218 Bracelet, 4th century, B.C. Gold. "Phillip of Macedon" bracelet features a rare repoussé "star" plaque mounted on four handwoven gold chains with emerald spacers. Granulated gold clasp and plaque. 88.81.4. New York, NY. Dec. 11 '87.

219 Fibula pin, 4th century, B.C. Gold. Intricate granulated design over the bow and original pin intact. 88.81.5. New York, NY. Dec. 11 '87.

220 Hair rings with erote heads, 4th century, B.C. Gold. New earwires. 88.81.2. New York, NY. Dec. 11 '87.

221 Hellenistic sailor's link choker, 3rd-2nd century B.C. Gold. Original ancient deep garnet or red cornelian terminals carved as lynx heads in the Greek tradition. 88.81.16. New York, NY. Dec. 11 '87.

222 Necklace, 4th century, B.C. Gold and garnet. Bead necklace with five central repoussé gold beads interspersed with garnets of the same period. 88.81.8. New York, NY. Dec. 11 '87.

223 Scythian stag applique, 7th-6th century, B.C. Gold. *88.81.7. New York, NY. Dec. 11 '87.

Miscellaneous Objects

Greco-Roman

224 Necklace, 2nd cent. B.C.–4th cent. A.D. Gold. Herakles knot necklace with ancient handwoven links wrapped with a variety of ancient glass "spiral" beads. 88.81.13. New York, NY. Dec. 11 '87.

Roman

225 "Fortuna" necklace. Gold. Sculpturally struck gold signet of Fortuna, enthroned, and mounted in a decorative braided gold setting with emeralds and a sapphire drop; the pendant is mounted on a handwoven gold multi-chain strand. 88.81.14. New York, NY. Dec. 11 '87.

226 Cross, 4th–7th century, A.D. Hammered gold. Central cabochon garnet with bezel setting and pendant ball. 88.81.9. New York, NY. Dec. 11 '87.

227 Imperial handwoven "rope" chain. Gold. Crescent pendant in decorative wire design. 88.81.6. New York, NY. Dec. 11 '87.

228 Imperial ring. White, tan, cream and black agate. Signet of a goddess. 88.81.12. New York, NY. Dec. 11 '87.

229 Imperial tooled ring. Gold. Stylized design with large oval banded agate signet in neutral and carnelia colors. Depicts a sculpturally carved goddess in a mythological scene. 88.81.11. New York, NY. Dec. 11 '87.



223

230 Necklace, 1st–3rd century, A.D. Gold. Central pendant features cameo of Medusa with streaming hair. Original twisted wire gold setting and mounted on a handwoven loop-in-loop chain. 88.81.1. New York, NY. Dec. 11 '87.

231 Necklace, 222–38, A.D. Gold. Pendant of Severus Alexander in its original decorated gold setting, mounted on a handwoven gold chain with sheet terminations, completely ancient. 88.81.3. New York, NY. Dec. 11 '87.

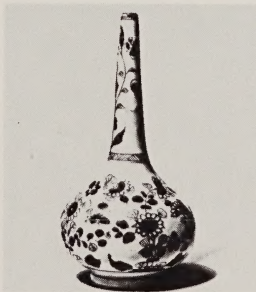
Romano-Egyptian

232 Snake Armband. Hammered with incised decoration enhancing the snake head and tail. 88.10.10. New York, NY. Dec. 11 '87.

Oriental Art

Chinese

233 Vase, 17th century, Reign of Kangxi. Porcelain. Ht. 19.4 cm. *88.67. Richmond, England. Feb. 11 '88.



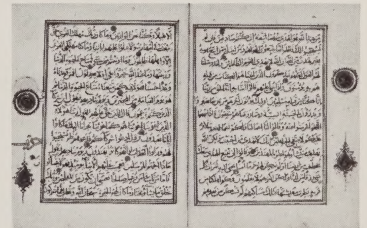
233

Books, Documents, Manuscripts, Maps

234 *Koran*, 13th century. 8.9 x 7.4 cm. The last page is inscribed "copied by YAQUT AL-MOSTA' SAMI". Small manuscript, two-hundred and ninety-two leaves with thirteen lines to a page, written in black Naskhi script on paper within margins ruled in blue and gold, gold disks between verses and illuminated circular and pear shaped devices in the margins for every five and ten verses, Sura headings in gold. One double page of illumination at the beginning with Sura headings written in a fine decorative Eastern Kufic in white, preceded by another illuminated page which is damaged with loss of most of the illuminated area, and one page of illumination at the end. Later brown morocco binding with central medallions tooled in blind, with flap. *88.89. London, England. Jan. '88.

Clothing, Costumes

235 Yugoslav, 18th century. Ethnic costume belt. Gilded silver with stones. Inscribed: "Si pjas monastira Stije Troice prilozila raba Stana Hadzi Tripkova za zdravlje sinu svojemu Stefanu pri metropolitu bosansko gnu Melentiju". *88.574. Yugoslavia. Jun. 16 '87.



234



235

Index

American

- Paintings, Pastels, Mixed Media
- Works, Watercolors 116-21
- Prints, Drawings 165
- Sculpture 168
- Furniture, Accessories 182
- Jewelry 183

Austrian

- Paintings, Pastels, Mixed Media
- Works, Watercolors 122
- Sculpture 169-70

Barchus, E.R. 116

Barrow, J. 133

Bassano, School of 146

Bengal, School of 178-9

Bergh, E. 162

Bonheur, I. 171

Bousquet, L. 175

Calder, A. 183

Canadian

- Paintings, Pastels, Mixed Media
- Works, Watercolors 123-4

Carmontelle, L. 138

Chinese

- Ceramics, Pottery, Porcelain 233

Corot, J.C. 139

Dam V.I.L. van 126

Dupré, J. 140

Dürer, A. 167

Dutch

- Paintings, Pastels, Mixed Media
- Works, Watercolors 125-6

English

- Paintings, Pastels, Mixed Media
- Works, Watercolors 127-34
- Prints, Drawings 166
- Furniture, Accessories 181
- Silver 214

Etruscan

- Sculpture 216

European

- Paintings, Pastels, Mixed Media
- Works, Watercolors 135

Falkner, H. 170

Flemish

- Paintings, Pastels, Mixed Media
- Works, Watercolors 136-7

French

- Paintings, Pastels, Mixed Media
- Works, Watercolors 138-42

- Sculpture 171-5

Friedrich, C.D. 145

German

- Paintings, Pastels, Mixed Media
- Works, Watercolors 143-5

- Prints, Drawings 167

- Sculpture 176-7

Gibson, W.A. 128-9

Glendening, A.A.S. 130-1

Greco-Roman

- Jewelry 224

Greek

- Jewelry 217-23

Hallifax, J. 181

Hamilton-Blackwood, S. 117

Hockney, D. 134

Homer, W. 182

Indian

- Sculpture 178-9

Irish

- Silver 212

Italian

- Paintings, Pastels, Mixed Media
- Works, Watercolors 146-58

- Miniatures 185-211

Judson, S.S. 168

Kriehoff, C. 123

Larsen, O. 122

Larsson, M. 163-4

Lelduc, O. 124

Linford, C. 118

Math, M. 172

Meissen 180

Mene, P.J. 173

Modigliani, A. 157

Momper, J. de 136

Moore, H. 166

Moran, T. 119

Munch, E. 159

Muscher 135

Norwegian

- Paintings, Pastels, Mixed Media
- Works, Watercolors 159

Ommeganck, B.P. 137

Onderdonk, J. 121

Picasso, P.R. 161

Pirandello, F. 158

Renouf, E. 141

Ribera, G. 160

Richards, J.I. 127

Roman

- Jewelry 225-31

Romano-Egyptian

- Jewelry 232

Rosa, F. de 147

Roussel, K. 142

Schwanthaler, T. 169

Scottish

- Silver 213

Spanish

- Paintings, Pastels, Mixed Media
- Works, Watercolors 160-1

Spring, H. 214

Steinberg, S. 165

Sully, T. 120

Swedish

- Paintings, Pastels, Mixed Media
- Works, Watercolors 162-4

Tiso, I. 152-5

Turkish

- Tapestries, Textiles 215

Vanni, L. 185-211

Villanis, E. 174

Walters, G.S. 132

Yugoslav

- Liturgical Objects 184

- Clothing, Costumes 235